DOCUMENT RESUME

ED 260 404 CS 209 143

AUTHOR Wilkins, Lee
TITLE The Politics of Star Wars.
PUB DATE Aug 85
NOTE 23p.; Paper presented at the Annual Meeting of the Association for Education in Journalism and Mass Communication (68th, Memphis, TN, August 3-6, 1985).
PUB TYPE Viewpoints (120) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Content Analysis; Film Criticism; *Films; *Imagery; Literary Devices; *Motifs; *Politics; *Symbols (Literary)
IDENTIFIERS *Star Wars (Film)

ABSTRACT

George Lucas's Star Wars trilogy is used as the basis for the creation of a political subtext arising from one of America's most enduring literary myths--the American Adam. That subtext, when translated into a modern political context, pinpoints two central issues to face this democracy in the coming years, as well as a national ambivalence about their resolution. The adventures of Luke Skywalker, hero of Star Wars, are correlated to the development of the American Adam in stages of the Infant Adam, the American Adolescent, and the Political Adam. Additional illustrations for supporting this theory are figures such as Henry David Thoreau, Bob Dylan, and Herman Melville's Billy Budd and Captain Ahab. The questions Lucas leaves with the audience are ones its members will face when they leave the theatre. If power itself is viewed as evil, what then becomes of the role of the individual members of a democracy in whom the ultimate power is genuinely vested? If learning to assume power means, in some respect, to become an acknowledged part of a human community, what then remains of the role of independence and of individual purposefulness within the polity? These are questions to which Lucas gives no answers but which deserve attention. (DF)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

BEST COPY AVAILABLE

ED260404

The Politics of Star Wars

Lee Wilkins
University of Colorado

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Presented To:
Qualitative Studies Division
Association for Education in Journalism and Mass Communication

August, 1985

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Lee Wilkins

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS 209 143

Long Ago in a Galaxy Not So Far Away

He stands on the desert planet of Tantooine, a young man in search of life away from home and, as it so happens, a galactic destiny. Luke Skywalker, whose being springs from George Lucas' determination to create a modern fairy tale, (Pollock, 1983), will for the coming eight hours provide eager audiences with a "subtle meditation on what it means to be alive in a world pervaded by moral and physical death, (Wood, 1978: 262).

Lucas himself has said his inspiration for the Star Wars trilogy came from two childhood passions: the written worlds of Edgar Rice Burroughs and the visual worlds he gulped down--along with Cokes and Hershey bars--of Flash Gordon and other movie serials. That combination, steeped as it was in both American popular culture and a fertile imagination, produced a series of extraordinarily captivating films for children of all ages. But, they were films with a message. In the process of spinning an absorbing tale, Lucas created a political subtext arising from one of America's most enduring literary myths--the American Adam. And, that subtext, when translated into a modern political context, pinpoints two central political issues to face this democracy in the coming years as well as a national ambivalence about their resolution.

The Infant Adam

> Whatever talent I have is in a whole different area, being in tune with mass sensibility. My talent is not particularly in making films, (Pollock: 227).

While the audience first glimpses Luke Skywalker on a desert planet, it would have been just as accurate metaphorically to have begun his personal voyage at Walden Pond. There, in the company of Henry David Thoreau, Luke would have come to explore his relationship with human society only to have found himself cut off from it in two pivotal ways.

When Thoreau left his New England village to discover a mythopoeic link with nature at Walden, he jettisoned much that is human. In his sojourn, Thoreau prescribed, "The total renunciation of the traditional, the conventional, the socially acceptable, the well-worn paths of conduct, and the total immersion in nature, (Lewis, 1955: 9). In the name of individuality and the Enlightenment's concept of self, Thoreau avoided linkages to human culture and human history. Unintentially, Thoreau's life at Walden gave rise to a literary archtype, what scholars since have called the myth of the American Adam. His single largest contribution to that myth was the creation of an entity which, through substituting a link with nature for human kind's more traditional links to itself, became a being without a cultural past. This ahistoric infant turned for succor, instead, to nature and a total immersion of self within it. And, Thoreau's commentary on man's psychological interdependence with nature as a substitute for human connectedness allowed American Adam to eschew many traditional constraints.

Certainly such independence, which springs logically from Thoreau's residence at Walden, has been glorified in America since the colonies began. As the country and its popular culture pushed West, the Adamic traditions were brought to the western hero who, when he crossed the Mississippi, became "more and more completely autonomous, isolated, and self-contained," (Smith, 1955: 91). The literary western hero described in dime novels is not as consciously tied to nature as is Thoreau, but he retains the independence of societal constraints that ties exclusively to nature provided the American Adam.

Luke is nothing, if not ahistoric. Indeed, on the level of the screenplays themselves, Star Wars, The Empire Strikes Back, and Return of the Jedi are nothing so much as Luke's discovery of his family heritage and the various human connections that heritage has carried with it for centuries. But, early in the films, luke is unaware of any of this. He is the original American Adam, complete with a sand cruiser that allows him to travel the wastes of his desert planet in much the fashion the American cowboy came to explore his own continent.

Yet, Luke's lack of personal history is not the only fundamental way in which he--and later many of the film's other central characters--have become detached from humanity. Luke's world is technologically dependent; his father's is a technological terror. Both illustrate the fundamental rift between man and his fellows. Thoreau would no doubt argue that it was against such tyranny that he warned, but Walden, by

casting away human culture and society and replacing them with only the natural world, metaphorically created a world which relied on science to, first, explain nature and then to control it. In this process, humanity becomes unwittingly subjugated to the tool itself.

Film critics have noted that one of the deepest questions posed by the trilogy is "the extent to which an organism or organization can exploit others as technological extensions of its own system of intentions," (Wood, 1978: 271). Such exploitation is impossible without a fundamental disconnection from human society. Luke, as a modern political Adam, already has been disconnected, first, by ignorance of his human heritage, and second by his willingness--at least during the first 45 minutes of Star Wars--to view even the robots merely as tools, without an awareness of what it is the tools themselves may create, (Roth, 1980).

What the droids do create is Luke's initiation into experience through the fairy tale world of Obi Wan Kenobi. It is in the personification of Ben that Luke first encounters that particularly American blend of independence and courage so much American folklore has come to symbolize. Ben, too, has a deeper role in the film, for what he teaches Luke--in addition to some facts about his past--is "the power of an individual to prevail against the odds, if only he has faith in himself," (Clarke, 1983: 64). Ben's vehicle for all of this is the force, which is undeniably with him in much the same way it was with Paul Bunyon

and his Blue Ox, Babe, when they felled every tree east of Japan, or Pecos Bill when he dug the Rio Grande in a single evening. Moreover, the preoccupation with natural events in all of these tall tales is not accidental. That initial mythopoeic relationship with nature so intensely expressed in Walden has been transformed, over the years, to America's never-forgotten rural roots. Lucas merely takes the tall tail one step further, allowing a Jedi warrior's mystical relationship with the force of all living things to be the single most effective weapon against the technological threat.

Luke is a beneficiary of all of this. He is a farm kid, brought to an understanding of his own lack of human connection by droids who are more loyal to others than he and by a technology which enables the Empire to kill what little family he apparently has. Under Ben's tutelage, he learns not only the value of independence and the deeper commitments such independence may carry, but also the role of "faith in oneself". Ben has yet one more quality to add, for he has never succumbed to the dark side of the force. In this struggle, too, Lucas has recalled yet another Adamic trait.

The American Adolescent

> Leaves of Grass was not only an exemplary celebration of novelty in America: it also and perhaps more importantly, brought to its climax the many-sided discussion by which--over a generation--innocence replaces sinfulness as the first attribute of the American character, (Lewis: 28).

When American Adam acquired innocence, he was able to cast off the European notion of Calvinist guilt. Such an assimilation of innocence, coupled to an already developed severance of the Adamic American from any human contextual history, is no more apparent than in Whitman's Son of Myself where, like the vision of the Jedi warrior, "Apart from the pulling and hauling stands what I am; . . . Looks down, is erect, or bends an arm or an impalable certain rest; . . . Both in and out of the game, and watching and wonder at it," (Lewis: 28). Innocence was a natural development in the American character, for, as a separate entity from the rest of humanity, it was relatively easy to become innocent of much done in the name of humanity. Throughout the films, Luke's insistence at retaining his innocence--at least in terms of his willing to use the dark side--reflects his adherence to this central American trait.

The emergence of innocence as a key feature in the Adamic character also leads to optimism--which not coincidentally developed at the same time the frontier began to play an even bigger role in American history. Frederick Jackson Turner became the first historian to theoretically delineate the impact of the frontier on the development of the American nation and

consciousness: it was a place of starting over, a place where what an individual could accomplish at any given moment counted a great deal more than a past, a place where youth, vitality and hope prevailed.

The frontier is most clearly depicted in the now famous Star Wars bar scene, complete with a shootout and a subsequent escape into the final frontier--space. Lucas returns again to the frontier theme in Empire, both in his original setting--the ice planet Hoath on which Luke and Han perform a scouting function identical to that portrayed in many more traditional westerns--and later in Empire when Luke travels to Yoda and the frontier living of the swamp. Optimism, too, plays a central role in the films, particularly at the end of Empire. The audience is never, for example, in doubt that Han will escape from carbon freeze. The issue merely is how.

As a corollary to this optimistic and expansionistic view of the universe comes the culture's view of the underdog. . . or under Ewok. Luke and Leia represent the true underdogs of the films, but they are aided at every turn by creatures who represent the terrier in the American psyche. The Ewoks triumph over almost everything in the final film, and critics have noted that "it may be a reassuring sign that the picture's most loveable and endearing characters are throwbacks to Disney: cuddly little Ewoks employing Stone-age weapons to help overthrow the Empire," (Wall, 1983: 622). They are endearing precisely because they represent so much that is familiar, the small but

spunky group which ultimately outwits a force of much greater magnitude and power. The Ewoks are Robin Hood and his merry fuzz balls; so innocent they don't need to resort to robbing the rich, but merely to showing them out of the primeval forest.

Such an innocent and optimistic world view has been at work in American politics as well as American culture. In fact, as Richard Hofstadter has noted, the Progressive movement--which has more than a few parallels to the Leia's rebellion--springs directly from such attitudes, (Hofstadter, 1960: 10).

> It was, to be sure, a rather vague and not altogether cohesive nor consistent movement, but this was probably the secret of its considerable successes, as well as of its failures. While Progressiveism would have been impossible without the impetus given by certain social grievances, it was not merely so much the movement of any social class or group as it was a rather widespread and remarkably good-natured effort of the greater part of society to achieve some not very clearly specified self-reformation. Its general theme was the effort to restore a type of economic individualism and political democracy that was widely believed to have existed earlier in America and to have been destroyed by the great corporation and the corrupt political machine; and with that restoration to bring back the kind of morality and civic purity that was also believed to have been lost.

In this sense, there is perhaps no better example of the Adamic adolescent in the films than Han Solo, who has all the virtues of the American Adam carried only a little bit to excess. Solo, too, has his American cultural ancestor. Tom Sawyer would have liked him a great deal precisely because Solo's smuggling career on the fringes of space--raised by Wookies, no less--is

little different from Huck Finn's life at the edge of polite society. Han represents Edgar Rice Burroughs' view of his own work: "one can indulge oneself and still come away feeling innocent," (Gordon, 1978: 320). Solo does indulge, but never makes that ultimate break and, optimistically, joins the remainder of the crew in the seemingly hopeless task of overthrowing the Empire. In the personification of Man, the film's "themes of heroism and freedom have both universal appeal and political contemporaniety," (Forshy, 1980: 771). Luke, as well, embodies this progression, at least until he becomes Yoda's pupil and enters the magic tree cave where he comes--literally--face to face with Adam's tragic flaw.

The Tragic Flaw

Oh my name it is nothin'
My age it means less
The country I come from
Is called the Midwest
I've taught and brought up there
The laws to abide
And that land that I live in
Has God on its side.

Oh the history books tell it
They tell it so well
The cavalries charged
The Indians fell
The cavalries charged
The Indians died
Oh the country was young
With God on its side...

I've learned to hate Russians
All through my whole life
If another war starts
It's them we must fight
To hate them and fear them
To run and to hide
And accept it all bravely
With God on my side...

In a many dark hour
I've been thinkin' about this
That Jesus Christ
Was betrayed by a kiss
But I can't think for you
You'll have to decide
Whether Judas Iscariot
Had God on his side.

Bob Dylan
With God on Our Side
from The Times They Are Changin'

The problem with American Adam, according to the elder Henry James, was that he was boring. James said Thoreau was "literally the most childlike, unconscious and unblushing egotist it has ever been my fortune to encounter in the ranks of manhood," (Lewis, p. 47). To James, American Adam was unfinished. He had yet to be tested and hence had yet to achieve true maturity. The fair individual had to fall, encounter evil, and mature by virtue of the destruction of his own egotism. He had to begin to exchange innocence for experience.

Such is the process of all growing up, and Lucas' earlier films, particularly American Graffitti and his student effort THX-1128 pivot around this theme, (Fairchild, 1979). But Star Wars is different in quality. Luke, when he enters the magic tree cave in the The Empire Strikes Back and discovers his own face beneath Darth Vader's mask, confronts something unique in American popular and literary culture: a recognition of the evil within.

Luke's dilemma is one which has faced American writers since at least 1850: how does the innocent Adam confront evil and, having confronted it, how does Adam incorporate some portion of the lesson into his being, emerging as a more mature character? In literature, Herman Melville has provided the most epic response. Moby Dick, which has been analyzed as man's attempt to grapple with experience, concludes narratively with Ahab's fury at his introduction to wordly experience, his subsequent death and the deaths of those around him. A new, more mature personality is not allowed to emerge. Melville's conclusive statement on the issue, however, may be found in Billy Budd. Billy represents American Adam untouched by the garden or Eden or by Eve, just like the Biblical figure, Billy, too, falls under a serpent's goading. But, Melville, in his attempt to resolve the tension between innocence and experience, allows Billy to remain, ". . . as innocent, as guileless, as trusting, as loving, when he hangs from the yardarm as when he is taken off the Rights of Man," (Lewis, 151). Billy has not changed, but his death changes the world around him.

Through Melville's works, then, come a distinct sense of American Adam's perception of the malevolence of experience--first fury, then transcending hope. In the first instance, both the Adamic figure (Ahab and the crew) and the malevolence (the whale) destroy each other. In the second, innocence emerges, is goaded, falls, is destroyed, and then passes on a quintessence of hope to those who live after. What is missing is the emergence of a maturity within the Adamic figure itself.

The acquisition of maturity, at least for young Skywalker, is the focal point of Empire. Under Yoda's teaching, Luke does not merely seek out the evil in the tree cave but is actually attracted to it.

> The symbolism is clear: the boy Luke, who until now, childlike, has thought of evil as something outside himself, is now beginning to recognize that evil comes from within, that every human being, including himself, contains the potential (or force) for evil . . . as well as for good, (Lancashire).

Lucas repeats Melville's solution to the conflict in Return of the Jedi. Just as did Billy Budd, under enormous pressure Luke refuses to fall from grace and use the force to attack the evil, aged, experienced Emperor. Instead, he calls upon the hope of the "good" remaining in his own parent and is not disappointed. The young Jedi, now clothed in black, has matured only to the point where he has faced the evil within himself. But, he refuses to use that knowledge to enhance or encourage genuine maturity. The one character who has taken such a step--his father--is allowed to die. Luke's innocence has been shaken, but not fundamentally altered. As several of the film's critics note: "We get to see the Empire destroyed, but we don't get the satisfaction of seeing what replaces it; what kind of government do the Rebels stand for anyway?" (Ansen, 1983: 95).

Political Adam

> Star Wars . . . makes absolutely no meaningful comment on amy current political issue.
>
> Vincent Canby, (1977: 15)

> The battle between good and evil, which is the theme of just about every big fantasy adventure film, has become a flabby excuse for a lot of dumb tricks and noise. It has got to the point where some of us might be happy to go see good and evil stop fighting and become friends.
>
> Pauline Kael, (1983: 90)

> In this film, as in most American popular culture, ambition is suspect and power for its own sake is corrupting.
>
> Gerald Forshey (p. 770)

Vincent Canby is right. The Star Wars trilogy is not a contemporary political commentary. It is a modern fairy tale, and Lucas remains adamant about the inaccuracy of various interpretations of his films. As a film maker, Lucas insists he wanted to tell a good story about issues important to him--technology's impact on society, the nature of growing up, and, most importantly, the idea of having fun. "Whether they are subconscious, whatever needs they meet," Lucas has said about his fairy tale creation, "they are stories that have pleased and provided comfort to people for thousands of years," (Clarke, 1980: 67).

Yet, Lucas also has stated that the films are rooted in some basic questions about politics and contain some small political messages. For instance, at the beginning of the bar scene in Star Wars, the droids--who by this time have become human to both audience and other characters--are told "We don't serve your kind here." Lucas has insisted the message--hedged as it is--is his own statement about racism worked into the film's context, (Pollock). And the trilogy itself, coming as it does as the middle segment in a nine-part series, has political roots. In the sketchy outline Lucas provides for the Star Wars "prequil", he notes that the old Republic flounders because the people themselves become too lazy to elect competent leaders and the Emperor and his supporters are gradually able to gain control of the political apparatus, (Clarke, 1980). This is hardly a well developed statement of political theory, but it emphasizes that Lucas himself was somewhat aware he was creating a series of films which have a political subtext and has given some thought to what that subtext may be.

So, while the films contain no significant message about discreet political issues, they do contain something more fundamental--a fun-loving yet devastatingly accurate portrayal of how Americans regard politics itself. Such a commentary is not a current political issue--yet it underlies all that is political. And, the portrait Lucas paints of power and those who wield it is enormously ambivalent.

> Space fantasies allow us to explore the future from the perspective of our contemporary situation . . . these fantasies allow us to adjust to problems caused by what Alvin Toffler calls "future shock"--the realization that the world we live in is becoming more complex than our emotions can assimilate and that every advance in knowledge opens seemingly infinite horizons. In this kind of universe, moral decisions become immensely complex and treacherously ambiguous, (Forshy, p. 769).

On the one hand, the audience sees the Emperor and Darth Vader, so corrupted by political power that their physical visages resemble nothing so much as the final portrait of Dorian Gray. They are old, evil, inhuman in a technological sense, and possessing experience with the dark side of the force. They are 1980's version of the political bosses in Mr. Smith Goes to Washington--technology has replaced the cigar smoke but the stench remains. Their highly centralized, bureaucratic state, encrusted as it is with evil and intertia, staggers on, capable of wielding great power and creating great havoc even while functioning imperfectly. Lucas' metaphor for such power is the death star, which in the final film, destroys a planet even though construction is behind schedule and the weapon itself only half complete.

In contrast to the Empire is the Adamic hero Luke, who personifies all that American Adam has come to mean in the past 150 years of American literary history. The audience, of course, never doubts that Luke will succeed, and just like Billy Budd, Luke changes those around him. Han Solo, who makes his initial appearance as a rake in the Errol Flynn mold, is transformed to a

member of the rebellion--in the final film a general with a sweetheart waiting at home . . . or at least in what remains in the Imperial Senate. Even Lando Calrissian is not immune. He, too, after an initial betrayal, becomes a team member. The most fundamental transformation Luke works, however, is on Darth Vader who, by the climax of Jedi, once again becomes Aniken Skywalker, rescued from the dark side by his son's refusal to become a part of it.

Lucas' metaphor for his Adamic hero is the X-wing fighter, a craft only American Adam could hope to fly. It's a weapon built for independence of thought and action, an optimistic ship capable of destroying something so monolithic as the death star. That it does is a tribute to the individual, to courage, to independence and to one person's ability to put "belief in self" into genuine action for social improvement. The X-wing, at least when piloted by Luke, is Mr. Smith in Washington, the original American innocent at home who is able to make profound changes precisely because it is he himself who refuses to be changed.

Yet, at least in the 1980's, there is something unsatisfactory about such an ending. Every critic of Jedi has noted it--the film itself relies on gimmicry to obscure it's own ambivalence about the final result. Luke and Leia are left in power, individuals who become an uneasy part of a political movement--the rebellion--just as they have discovered an uneasy, or at least unexplored, relationship with each other. They are

individuals struggling to become part of a polity which Luke has glimpsed in his studies of the force but which Lucas has been unable to translate into visual terms on the screen.

> The notion of Americanism as a creed to which men are converted rather than born stems from two factors: first, our revolutionary tradition which has lead us to continually reiterate the superiority of the American creed of equalitarianism, of democracy, against the old reactionary monarchical and more rigidly status-bound system of European society; and second, the immigrant character of American society, the fact that people may become Americans--that they are not simply born to the status....
>
> Unless one recognizes that Americanism is a political creed, much of what is currently happening in this country must remain unintelligible. Our national rituals are largely identified with reiterating the accepted values of a political value system, not solely or even primarily of national patriotism, (Lipset in Curry, 1955: 201-202).

Luke and Leia are simultaneously connected and disconnected from others, American Adam poised hesitantly on the precipice of experience and affiliation, uncertain that future directions may not mean fundamental changes in a long-held innocence of mind.

As if to amplify the ambivalence, the final image Lucas creates is of the Ewok celebration--communal, loving, fundamentally connected, yet innocently spunky. If this is the nature of the coming political reality, then, with its nearness to the primeval Eden, it must be acceptable. The trouble is that, in the 1980s even the Ewoks are a bit too good to be true. The audience senses somehow that they have the right idea, but is simultaneously unwilling to abandon the hard won insights of the

past eight hours for a celebration of something so uncertain as the future.

It is perhaps at the conclusion of Jedi that Lucas performs his largest political service. He has taken three films and uncounted special effects to demonstrate the terror to American Adam of both experience and the monolithic group. And, at the same time, he has constructed a different reality--one in which a larger group is formed through connections to the force and which can and does accomplish significant political ends. How American Adam changes during these eight hours is less clear. Unlike Billy Budd, he has become able to face the evil within. But, like Billy Budd, he has refused to assimilate that awareness.

The questions Lucas leaves with the audience are ones its members will face when they leave the theater. If power itself is viewed as evil, what then becomes of the role of the individual members of a democracy in which the ultimate power is genuinely vested? If learning to assume power means, in some respects, to become an acknowledged part of a human community, what then remains of the role of independence and of individual purposefullness within the polity? These are questions Lucas has no answers to, but the fact that he possesses them, even if only in fairy tale form, is significant. Audiences may not be ready to formulate their own answers, or may remain ambivalent about the answers thenmselves, but they understand the films because, in part, there is some awareness of the questions, (Pollock, p. 272).

Lucas is dealing with big issues here, God and the Devil, good and evil, and the ways he illustrates them resonates in moviegoers' minds. Film is a perishable medium, but the images stay with us, becoming part of the way we define ourselves. Star Wars has become a culture unto itself.

Sources

Angell, Roger. "Cheers and Whimpers," New Yorker, 26 May 1980, 123-125.

Andsen, David. "How the Force Conquers All," Newsweek 100:95-96, 30 May 1983.

Asahina, Robert. "On Screen: Stale Popcorn," New Leader 66:19-20, 30 May 1983.

Canby, Vincent. "Not Since Flash Gordon Conquers the Universe," New York Times, 5 June 1977, Sec. 2, 15, 33.

Clarke, Gerald. "The Empire Strikes Back," Time 115:20, 19 May 1980, 66-73.

_____. "Great Galloping Galaxies," Time, 23 May 1983, 62-65.

Dean, Joan F. "Between 2001 and Star Wars," Journal of Popular Film and Television 7:1 (1978): 32-41.

Fairchild, B. M. Jr. "Songs of Innocence and Experience: The Blakian Vision of George Lucas," Literature/Film Quarterly 7:2 (1979): 112-119.

Forshy, Gerald E. "Heroism's Dark Side," Christian Century 97:769-771, 30 July-6 August, 1980.

Gordon, Andrew. "Star Wars--A Myth for Our Time," Literature/Film Quarterly, 6:4 1978): 314-325.

Harmetz, Aljean. "The Saga Beyond Star Wars," New York Times, 18 May 1980, Sec. 2, 1, 23.

Hatch, Robert. "Films," The Nation 236:776-777, 18 June 1983.

Hofstadter, Richard. The Age of Reform, New York: Vintage Books, 1960.

Kael, Pauline. "Fun Machines," New Yorker, 59:88-90, 30 May 1983.

Lancashire, Anne. "Complex Design in 'The Empire Strikes Back'", Film Criticism 5:3: 38-52.

Le Guin, Ursula K. "Tangents," Parabola, Winter, 1978, 92-94.

Lewis, R. W. B. The American Adam: Innocence, Tragedy and Tradition in the Nineteenth Century, Chicago: The University of Chicago Press, 1955.

Lipset, Seymour Martin. "The Radical Right: A Problem for American Democracy," in Conspiracy The Fear of Subversion in American History, ed. Richard O. Curry, Thomas M. Brown, New York: Holt, Rinehart and Winston, Inc. 1955.

Mackay, Gillian. "George Lucas Launches the Jedi," MacLean's 96:42-44, 30 May 1983.

Pollock, Dale. Skywalking: The Life and Films of George Lucas. New York: Harmony Books, 1983.

Roth, Lane. "Bergsonian Comedy and the Human Machines in Star Wars," Film Criticism 4:2 (1980): 1-8.

Wall, James M. "Return of the Jedi," Christian Century 100:621-622, 22 June 1983.

Wood, Denis. "Stars in Our Hearts--A Critical Commentary on George Lucas' Star Wars," Journal of Popular Film 6:3 (1978): 262-279.

_____. "The Empire's New Clothes," Film Quarterly, 34:3 (1981): 10-16.

"The Force is With It," Time 121:70, 13 June 1983.